

# *The New Amberola*

# GRAPHIC



PUBLISHED BY THE NEW AMBEROLA PHONOGRAPH CO.

33

50¢

SUMMER, 1980

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# The New Amberola Graphic

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## EDITOR'S NOTES

For those of you who are following our trials and tribulations with the Postal Service, we are still waiting to hear about our application for a second class mailing permit. In the meantime, our postage bills are soaring at an alarming rate as our circulation grows.

I am happy to announce that Ray Wile, noted Edison authority, has joined the staff of regular contributors to the GRAPHIC. His first offering will appear in the next issue.

I would like to welcome several new subscribers, and also thank the hundreds of old ones, whose continued support has been extremely rewarding.

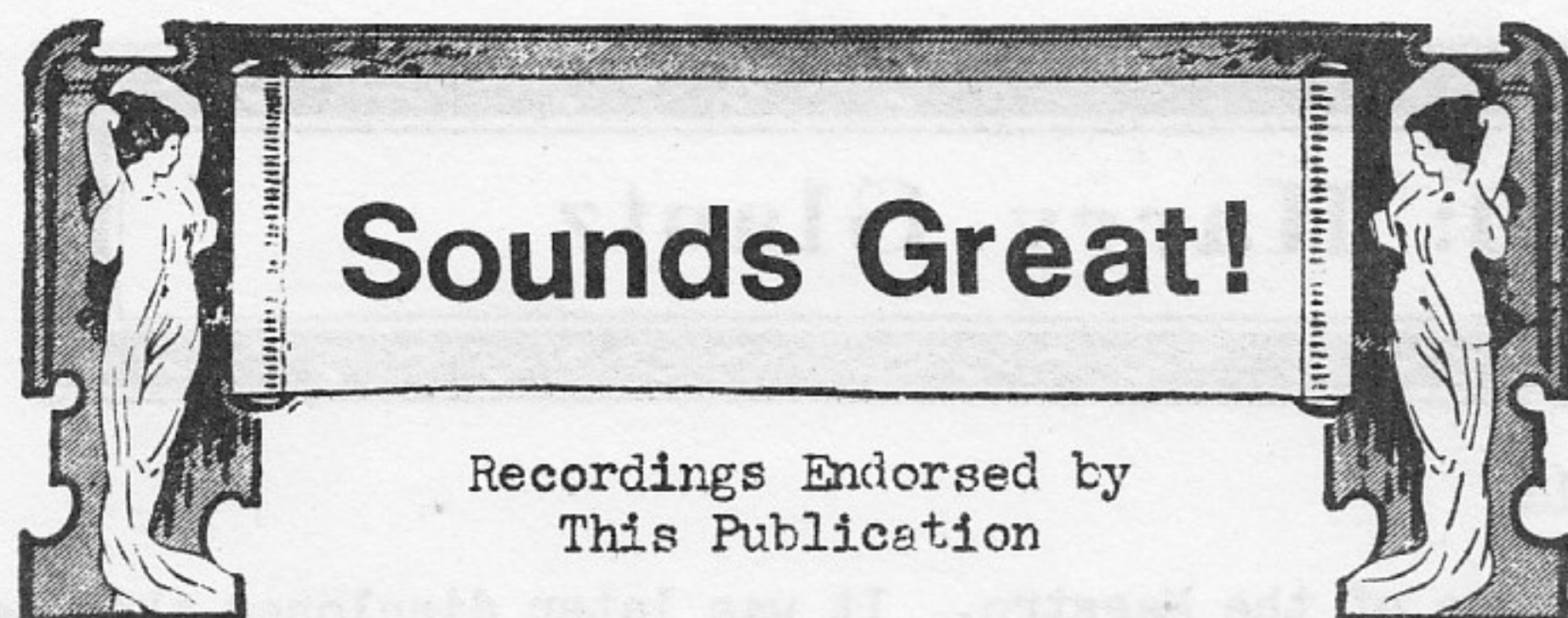
Finally, I hope that the intense heat which has plagued much of our nation this summer has not adversely affected any of our readers or their collections of wax records!  
-M.F.B.

## Important

Be sure to let us know when your address changes. We will no longer replace (free of charge) copies of the GRAPHIC which don't get delivered because we were not notified of address changes!

- Printed in U.S.A. -





Imagine finding a pile of almost two dozen Berliner Gram-o-Phone Records for under ten dollars! While this may sound like an impossibility nowadays, Westwood Records does the next best thing with their recent lp, "Original Sounds of the 1890s" (Westwood LP-501). Producer Stephen Jabloner drew from a number of collections (including five records still belonging to the Berliner family!) to achieve a broad spectrum of material. The disc contains 22 recordings ranging from band to instrumental solos to vocal and humorous selections. The records used date from 1894 to 1899 and, as Edward Couture so aptly stated in his album notes, "these ancient records bring us as close as we can ever come to an era almost out of living memory."

Among the more notable selections are Ferruccio Giannini's "Di quella pira" from *Il Trovatore*, "Bob-o-Link" by Virginia Powell Goodwin ("one of the very few ladies to make perfect soprano records of artistic selections," as an early catalogue stated), and the "Columbian Anthem" sung by the Haydn Quartet. What makes the final selection of special interest to collectors is that its composer was none other than Emile Berliner himself, and it was a contender for national anthem. (Remember that "The Star Spangled Banner" did not become official until 1931.)

Great care was taken to transfer the discs to lp at the proper speed. The album notes inform us that the originals varied from 57 to 70 rpm. It would have been impossible, however, to compensate for some of the speed fluctuations which occur on a few of the originals. Technically the recordings range from typically crude to surprisingly good for the period. Combined with a tolerable amount of surface noise, the result is not unlike listening to music via short wave broadcast.

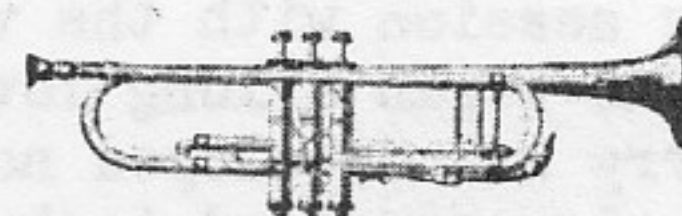
While the lp does contain a great variety, I was disappointed that none of the popular songs peculiar to the 90's were included. There are the popular standards such as "A Hot Time in the Old Town" and "The Band Played On." But I for one would be happy to sacrifice "Old Folks at Home," "Hear Dem Bells" and "My Old Kentucky Home" for such intriguing titles as "The Warmest Baby in the Bunch," "Hot Tamale Alley" and "Such an Education Has My Mary Ann." Perhaps these tunes, which surely were forgotten after 1900, just are not available for reissue.

All things considered, the Westwood lp is a welcome addition and we hope Mr. Jabloner will be encouraged to produce further reissues. It is available in some of the larger record stores or can be ordered directly from Westwood Records, 2131 Greenfield Ave., Los Angeles, Cal. 90025 for \$6.50, postpaid.

Old-time Edison recording artist Edna White has recently been featured in a new Merritt 60-minute cassette entitled "Life With My Trumpet, 1900-1980." Miss White, whose professional career began eighty years ago, outlines the highlights of her long life with the trumpet, culminating in the recent premiere of her "Suite for Solo Trumpet and Symphony." She speaks lovingly of her associations and successes, and can be excused for an occasional error regarding the phonograph.

Her talk is illustrated with various recordings from the distant and recent past. Among the Edison recordings used are Herbert L. Clarke's "The D butante" (originally intended for Tone-Test concerts) and a rather charming duet with her baritone husband, Torcom B zazian, of "Forgotten," on which she plays a trumpet obbligato to his vocal. The recording was never released commercially. We also hear a selection which Miss White played at her Carnegie Hall retirement 23 years ago (at a mere 65 years of age) -- as spirited a rendition of "The Carnival of Venice" as one is likely to hear. A final notable recording is the tarantella, the second movement of her trumpet suite as played by young Stephen Schaffner with the Pioneer Valley Symphony Orchestra at last February's premiere of this work. Although Miss White has not played the trumpet since 1957, the suite testifies to her continuing love affair with this instrument.

The cassette makes an ideal memento of a former Edison artist and comes with an individually autographed card; price is \$10.00 postpaid, and can be ordered directly from Edna White Chandler, 9-B Bradford Drive, Greenfield, Mass. 01301.



## Club & Society News

The New England Society for the Preservation of Recorded Sound is a group of collectors based in the northern New England area who meet from time to time to share their mutual interests. Following a brief business meeting, a regular feature is an auction of records donated to the club to enhance its treasury. Frequently members will give a presentation following the auction on some aspect of the hobby. The club boasts an extensive library of books and literature for its members. The next meeting will be held in Portland, Maine; readers who are interested in further details may contact the editor of the GRAPHIC.

\* \* \*

Secretary Janis League of the Baltimore Vintage Record Club reports that their group is now meeting monthly and already boasts an active membership of 32. The club is establishing a library of reel-to-reel tapes of the more popular and rare recordings in the collections of its members. Of special interest is a concert which their organization is sponsoring called "Musical Extravaganza 1980 - Big Bands and Jazz." It will be held on Sunday, September 21st at Johns Hopkins University, and all proceeds will go to the Robert Brauer Memorial Scholarship Fund at Johns Hopkins. Janis informs us that the show will last about six hours and will be the largest gathering of vintage jazz ever held in Baltimore. Readers who would like further details about the concert and/or the B.V.R.C. are urged to contact Mrs. League at 5538 Carville Avenue, Baltimore, MD 21227.

\* \* \*

May we have news of your organization for this department? If there isn't a record/phono club in your area, can we help you start one?



## SIDEMAN, PART TWO: Harry Glantz

by Bert Gould

As I mentioned in the first article in this series (GRAPHIC no. 29), many of the early sidemen played in a multitude of roles. They performed in dance orchestras, for phonograph records and in symphony orchestras. In short, they were enormously talented. Some of them could, and did, play anything. They were the backbone of the network orchestras in early radio. Many of them have almost become legend.

One of them was Harry Glantz. Born in the Ukraine 84 years ago, Harry and his family came to this country in 1902. A son and grandson of professional musicians, to say nothing of a long list of talented uncles, aunts and cousins, it was pre-ordained for Harry to become a musician.

After a losing session with the violin, he turned to the trumpet. Thus began a long love affair. By the time he was 13, Harry had developed not only his tone and endurance, but also acquired technique; he was a natural born player. He joined the union in the same year he entered high school, 1910. Thinking about a career in engineering, he managed to combine school with cornet lessons. The cornet won out. His first job was with Vladimir Dubinsky's Musical Festival Orchestra in Pittsburgh. Their season was short and Harry hopped over to Coney Island with a four piece dance band playing eight hours a day at a steady clip. By 1912 he had joined the Russian Symphony Orchestra, just in time for their Spring tour.

Harry Glantz's reputation was growing. He began to accept single engagements and in 1915 came to San Francisco as first trumpet in the Symphony Orchestra, then at the Panama Pacific Exhibition, playing under the leadership of such luminaries as Camille Saint-Saëns and John Philip Sousa. Next, he played for three years with the Philadelphia Orchestra under Leopold Stokowski, prior to joining the U. S. Marine Band.

After his discharge, he went to work with Walter Damrosch's New York Symphony Orchestra and about this time made his first appearance on dance records with Ben Selvin's Orchestra. There followed a brief sabbatical when Harry married his charming wife, Rae, and spent his honeymoon in California. (According to Brian Rust, Harry supposedly made records about this time with his uncle, Nathan Glantz, and his cousins, the Radermans, in the Great White Way Orchestra, directed by Hugo Frey. After listening to a goodly supply of those sides, Harry said it was not he.)

In April of 1923, Harry became first trumpet with the New York Philharmonic Orchestra where he played under such great names as Artur Bodanzky, John Barbir-olli, Wilhelm Furtwängler, Otto Klemperer, Willem Mengelberg, Fritz Reiner, Artur Rodzinski, Bruno Walter and the greatest of them all, Arturo Toscanini with whom he would play for over twenty-two years. These were his happiest years. Harry would later say, "He (Toscanini) had the gift of making you play as if you had never played before."

Meanwhile, in the Spring of 1930, the orchestra left for a nine country European tour. For their initial performance, they opened at the Paris Opera House where the program included Ravel's "Bolero," along with Beethoven's "Eroica Symphony" and Bach's "Passacaglia." Ravel himself was in the audience but refused to accept the cheers and plaudits of the audience—even after the

urgings of the Maestro. It was later disclosed that he had been displeased with the tempo at which his composition was played, thereafter giving Harry second thoughts about some of the contemporary composers.

Working with Toscanini was not without problems and tensions. He demanded perfection and the members of the orchestra strove mightily to achieve it. Nevertheless, in many respects, he was a tyrant. Harry tells the story about when the orchestra members all chipped in to present Toscanini with a gold watch for his birthday. Proud of the gift, he always carried it with him—frequently in the patch pockets of an old alpaca coat he wore. One day, they were rehearsing the "Rhine Journey" when, on the entrance of the tubas and trombones, something was slightly out of tune. The Maestro tried again, but with the same results. Suddenly, he put his hands into his coat pockets and began to tear them apart while he muttered profanities in Italian. In his frenzy, his hand closed on the beautiful gold watch which he pulled out and smashed on the floor. While the musicians were trying to rescue the parts, Toscanini methodically tore up the coat itself. I need only add that the concert was extremely successful and all the orchestra members performed at their absolute peak.

After Toscanini left the orchestra, Harry resigned in 1942. Then, the N.B.C. Symphony Orchestra was formed when David Sarnoff managed to persuade the Maestro to return to take over "his" orchestra. Once again, Harry was first trumpet and remained so for the next twelve years, culminating in a grand transcontinental tour in 1950. N.B.C. terminated the orchestra in 1954, after which Harry saw the great leader many times and for the last time when he was one of the Maestro's pallbearers.

Harry was also very active in radio during its golden days and for many years was heard regularly on Dave Rubinoff's radio program. (When I pressed him for specifics about other programs, Harry only replied that he had played for "every conceivable leader.")

He continued to play many festivals and make concert appearances until his ultimate retirement when he became "Lecturer on the Trumpet" at the University of Miami in 1968, teaching many gifted students. Only a few years ago Harry retired from that job and now spends a great deal of time with his family which, besides his wife, includes three daughters and their families. As Harry says, "I thank God for the blessings that He bestowed on me."

Many famous people have written long articles of praise about this famous and wonderful man. I cannot improve upon them. His playing represents the highest degree of activity. His tone and control are still mentioned in awed tones by other musicians. Moreover, the help and guidance he has given to others, his unselfish devotion to music and the warmth of his personality place him in a position utterly unique.

His students have been many. Among them was Charlie Spivak in the popular field, and Frank Kaderabek, now first trumpet with the Philadelphia Orchestra.

Perhaps Toscanini has best summed it all up when he said of Harry Glantz, "Did you hear Glantz play that passage? He doesn't play it with his lips; he plays it with his brain!"

cont. on p. 6



Top

Photograph of Harry Glantz and Arturo Toscanini, taken in 1930.

Below

The Glantzes and Radermans all set for a jazz audition in 1921. Left to right: Walter Kahn, trumpet (played with Ted Lewis and Harry Barth); David Raderman, drums; Nathan Glantz, saxophone; Papa Glantz, bass; Harry Glantz, trumpet; Lou Raderman, violin; Harry Scharf, piano and arranger; Harry Raderman (originator of the laughing trombone), trombone.





Aside from Harry's popular recordings with Ben Selvin (see Brian Rust's American Dance Band Discography, pp. 653-655), there are undoubtedly others. He could recall making them, but not specific dates or titles. Nor could he remember under whose name they might have been released. He did remember his first classical recording with the New York Philharmonic which was released in 1929 ("Ein Heldenleben" op. 40, by Richard Strauss, Victor Album M-44, numbers 6982-6). From that time, Harry can be heard on virtually all the Philharmonic and N.B.C. Symphony records. Of his outside records, he considers his LP of Shostakovich's "Concerto for Piano, Trumpet and Orchestra" to be one of his best (MGM E-3097).

Harry can also be glimpsed briefly in the brass section of the N.B.C. Symphony Orchestra in the war-time documentary film short, "The Hymn of the Nations," which features not only fine shots of the orchestra, but intimate films of the Maestro at home as well as fine studies of him as he conducts. Harry's only other venture into the celluloid media is a brief appearance with a pit orchestra in the Paramount film, "Burlesque" (1929).

At right: Title page from the Camille Saint-Saëns program at the Panama-Pacific International Exposition, San Francisco, 1915.

Below: Personnel of the Exposition Orchestra. Aside from Harry Glantz as first trumpet, note Paul Whiteman was playing viola!

PANAMA-PACIFIC INTERNATIONAL EXPOSITION  
FESTIVAL HALL, JUNE 19-24-27

THREE CONCERTS OF THE WORKS  
OF THE ILLUSTRIOUS  
COMPOSER  
CAMILLE SAINT-SAËNS  
UNDER HIS OWN  
DIRECTION

PROGRAMME  
SATURDAY, JUNE 19th—8:30 P. M.

TICKETS FOR THE REMAINING CONCERTS ON SALE AT  
EXPOSITION BOX OFFICE  
343 POWELL STREET  
SUTTER 6646

QUALITY—MARLOW PRINTING CO. 832 MARKET ST.—SERVICE

# EXPOSITION ORCHESTRA

## PERSONNEL

### FIRST VIOLINS

E. Meriz	P. Henrotte, Concert-Master	R. Huxley
H. Silberman	E. Corradi	R. E. Fournier
W. Laroia	P. Mazza	E. Rossett
	A. Stechele	G. Peralta
	Max Amsterdam	A. Laroia

### SECOND VIOLINS

G. Kalthoff	I. Bancroft, Principal	G. Callinan
J. Gold	U. Marcelli	M. Bracamonte
E. Theill	W. Manchester	J. Muller
	H. Hoffman	E. Carlmuller

### VIOLAS

F. Baker	N. Firestone, Principal	L. Venturini
P. Whiteman	C. Schmidt	C. Heinsen
	F. Knell	E. E. Perrigo

### CELLOS

V. de Gomez	H. Britt, Principal	A. Tobias
R. Kirs	W. Villalpando	S. Lavatelli
	F. Houseley	F. Boccia

### BASSES

H. Lahann	A. Torrello, Principal	R. N. Davis
A. W. Laroia	O. Geoffrion	A. Annunzio
	E. Arriola Jr.	B. Spiller

### FLUTES

B. Parker	L. Newbauer	M. Taputeau
		A. Apel

### CLARINETS

H. Randall	J. Kunzelman	R. Kruger
		E. Kubitschek

### PICCOLO

A. Bianconi	ENGLISH HORN
	A. Pertram

### BASS CLARINET

J. Shanis

### CONTRA BASSOON

H. Lahann

### HORNS

A. Horner	W. Hornig	P. Roth	R. Calletti
		G. M. Holmes	

### TRUMPETS

H. Glantz	O. Kegel	C. Kreuter
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### TROMBONES

F. Tait	O. E. Clark	F. M. Bassett
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### TUBA

A. Thomae

### HARP

K. Atti

### TYMPANI

G. P. Wagner

### PERCUSSION

E. Nolting R. Wagner

### LIBRARIAN

R. N. Davis



We decided it was about time we illustrated an example of the notorious National Music Lovers label. The above recording contains the unmistakable voices of Billy Jones and Ernest Hare, while the reverse, similarly labeled, is by Arthur Hall and John Ryan. Note the "S" incorrectly added to the title.



# national music lovers: part fourteen

by DAVE COTTER

As usual, your response to this series has been most favorable. We are now only missing information on two release numbers, 1088 and 1121. Most of the following additions are from Ross Cummings, Fran Hildebrand and Robert Long. And if anyone else wants to get into the act...please note the change of address at the end of this article.

- 1001 B The master has been confirmed by two sources as either (102-2) or (105-2). Take your pick.
- 1076 to be filled in as follows:  
Music Lovers Dance Orchestra (no visible master)  
THE ONE I LOVE  
NML Dance Orchestra (no visible master)  
HULA LOU
- 1078 A Aural evidence now shows this to be identical to Banner 1303 (5379) by Joseph Samuels.
- 1098 Full listing should read:  
Manhattan Musicians (no visible master)  
MANDALAY (Note: this is possibly master 5537 on Banner 1387 by Hollywood Dance Orchestra...Nathan Glantz)  
NML Dance Orchestra (no visible master)  
SOMEBODY LOVES ME
- 1100 B (9183-B) traces to Arto 9183 and Bell 183 as PADEREWSKI'S MINUET by Corephonie Orchestra.
- 1101 A (3189) from Emerson 10786 by California Melodie Syncopators
- 1101 B (22001) from Arto. Release number unknown.
- 1102 A (42680) from Emerson 10774 by Arthur Fields
- 1103 A (42679) from Emerson 10774 by Arthur Fields
- 1103 B from Plaza master (5551) on Regal 9678 by Regal Male Quartet
- 1106 B (20130) Eliminate Bell P-103 as a Possibility. Bell P-103 is by Alice Leslie Carter (as per Rust's Jazz Records).
- 1107 B (41835) from Emerson 10430 by Longo Trio
- 1108 both sides also on Emerson 10471 by Strand Quartette

\* \* \* \* \*

LATEST SONG AND DANCE SERIES  
(Label design: red shield on gold background)  
(1121 through 1128)

- 1121
- 1122 Manhattan Musicians (3622-2)  
CHARLESTON RYTHM (spelling as per label)  
Manhattan Musicians (3714-1)  
CHARLESTON OF THE EVENING
- 1123 Music Lovers Dance Orchestra (no vis. master)  
EASY TO PLEASE  
Music Lovers Dance Orchestra (6081-2)  
I MISS MY SWISS
- 1124 Master Melody Makers (6083-2)  
OH! SAY CAN I SEE YOU TONIGHT  
N.M.L. Dance Orchestra (3658-2)  
LONELY

- 1125 Master Melody Makers (6020-2)  
STEPPIN' IN SOCIETY  
Music Lovers Dance Orchestra (3706-1)  
BEAUTIFUL YOU
- 1126 N.M.L. Dance Orchestra (6084-2)  
CECILIA (with vocal)  
N.M.L. Dance Orchestra (3680-2)  
NOBODY BUT YOU (label claims vocal but there is none)
- 1127 Manhattan Musicians (6088-1-2)  
ALONE AT LAST  
Manhattan Musicians (6105-3)  
SO THAT'S THE KIND OF A GIRL YOU ARE (w. vocal)
- 1128 Jos. Elliott and Samuel Spencer (6099-5)  
YES SIR, THAT'S MY BABY (with piano accomp.)  
Jos. Elliott and Samuel Spencer (6087-1)  
COLLEGIATES (spelling as per label)

---MATRIX NOTES---

- 1122 (3622) spelled correctly as CHARLESTON RHYTHM on Globe 1278 and Madison 8026. Both labels credit artist as Original Dixie Rag Pickers.
- 1122 (3714) from Grey Gull 1311 as Broadway Music Masters
- 1123 (no mx.) might be master (3594) on Grey Gull 1272 as White Way Dance Orchestra
- 1123 (6081) from Banner 1569 by Golden Gate Orchestra with vocal by Charles Potter. This is the California Ramblers, vocal by Arthur Field Fields.
- 1124 (6083) from Banner 1566...same artist and pseudonym as above. No vocal.
- 1124 (3658) from Grey Gull 1288 as Cosmopolitan Dance Orchestra
- 1125 (6020) from Banner 1551 by Missouri Jazz Band, vocal by Frank Sterling. This is Lou Gold's Orchestra. Elliott Shaw frequently used the pseudonym "Frank Sterling" for the Pathé group, but we have not been able to determine whether the Plaza is by him also.
- 1125 (3706) from Grey Gull 1306 as White Way Dance Orchestra
- 1126 (6084) from Banner 1570 by Lou Gold and His Orchestra, vocal by Arthur Hall
- 1126 (3680) from Grey Gull 1295 as Marlborough Dance Orchestra
- 1127 (6088) from Banner 1568 by Hollywood Dance Orchestra (Joseph Samuels)
- 1127 (6105) from Banner 1586 by Ben Selvin and His Orchestra
- 1128 (6099) Plaza master by Arthur Hall and John Ryan
- 1128 (6087) Plaza master by Billy Jones and Ernest Hare

Looking ahead in this series, there are quite a few recordings that we have either partial or no information on...1136, 1140, 1143, 1144, 1148, 1149, 1150 and 1151. Readers are encouraged to send information on these and anything else pertaining to NML and New Phonic. The new address is 1111½ Mission Street, Santa Cruz, California 95060. And stay tuned for more of the mid-twenties tunes in part 15.



# Carson Robison Discography

## part 4

Compiled by Robert D. Morritt

### Broadcast Twelve

(Additional data furnished by Robert Olson of Roseburg, Oregon.)

mx. 1134 - Oh! Susannah	3203
1135 - Swanee Kitchen Door	3214
1136 - Ain't Ya Coming Out Tonight	3214, Rex 8297
1137 - Sweet Virginia	3203
(above recorded in May, 1932)	
1196 - Sing Another Line	3254, Rex 8212
1197 - Home on the Range (Pearl Pickens Solo)	3254, Rex 8130
1198 - Climbin' Up the Golden Stairs	3318, Rex 8212
1199 - Darling Nellie Gray	3318, Rex 8130

### Cameo

(see Plaza-ARC)

### Challenge

(see Plaza-ARC  
and Gennett)

### Champion

(see Gennett)

### Clarion

#### Carson Robison Trio

150890 - Oklahoma Charley	5109-C
150891 - Leave the Purty Gals Alone	5110-C
150892 - Darling Nellie Gray	5110-C
150893 - Red River Valley	5109-C, 5243-C
100507 - Down in the Hills	5288-C
100508 - Old Kentucky Cabin	5288-C
100509 - Goin' Back to Texas	5289-C
100527 - Never Leave Your Gal Too Long	5299-C
100528 - The Little Green Valley	5299-C
100535 - Howdy Old Timer	5325-C
100536 - Open Up Dem Pearly Gates	5325-C
100543 - Do You Still Remember?	5347-C
100544 - The Dance Down at Jones's Place	5347-C
365063 - When It's Springtime in the Blue Ridge Mountains	5459-C
365064 - Pals of the Little Red School	5459-C
365074 - Home on the Range	5477-C
152147 - The Tree That Stands By the Road	5477-C

(Note: the 100500 series is a renumbering of 150000 masters, originally intended for Columbia.)

### Columbia

#### Carson Robison

Whistle-Itis	840-D
Nola	840-D
Ohio Prison Fire	15548-D
Why are the Young Folks so Thoughtless?	15548-D

#### Carson Robison Trio

Pals of the Little Red School	2619-D
In the Cumberland Mountains	2619-D

#### Carson Robison and His Pioneers

Old Familiar Tunes - parts 1 & 2	15773-D
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#### Carson Robison and His Old Timers

##### Square Dance Album, C-47; contents:

Darling Nellie Gray	Canadian C279, U.S. 36018
The First Two Ladies Cross Over	C279, 36018

Buffalo Boy Go 'Round the Outside	C280, 36019
Oh Susanna	C280, 36019
Dive for the Oyster - Parts 1 & 2	C281, 36020
Little Brown Jug	C282, 36021
'Possum in the 'Simmon Tree	C282, 36021

The above selections also appeared on Columbia 10" l.p. CL-6029.

#### Vernon Dalhart and Carson Robison

Just a Melody	847-D
When You're Far Away	847-D
Bring Me a Leaf from the Sea	15282-D
Climbing Up de Golden Stairs	15265-D
Steamboat Keep Rockin'	15265-D
<u>Dalhart &amp; Robison (as Al Craver and Charlie Wells)</u>	
We Sat Beneath the Maple on the Hill	15109-D
Where Is My Mama?	15218-D
That Good Old Country Town	15223-D
Six Feet of Earth	15251-D
<u>Dalhart &amp; Robison (as Dalhart and Wells)</u>	
Death's Shadow Song	15152-D
My Blue (Ridge) Mountain Home	15152-D
I Know There is Somebody Waiting	15162-D
Golden Slippers	15181-D

#### Frank Luther and Carson Robison

His Old Cornet	2134-D
Smokey Mountain Bill	2134-D
When It's Night-Time in Nevada	2458-D
Rocky Mountain Lullaby	2458-D
Silvery Arizona Moon	2550-D
When You're Alone	2550-D
The Tree That Stands by the Road	2642-D
Home on the Range	2642-D
Carry Me Back to the Mountains	15588-D
Oklahoma Charley	15588-D
Carry Me Back to the Mountains	15768-D
I'll Never See My Darling Anymore	15768-D

#### Carson Robison and Phil Crow

Abraham	15627-D
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#### Roy Smeck and Carson Robison (as "Dobison")

Tough Pickin'	724-D
Twilight Echoes	724-D

### Conqueror

(see Plaza-ARC)

### Crown

Red River Valley	(Trio)	3025
When It's Springtime in the Rockies	(Trio)	3025
I'm Alone Because I Love You	(with Frank Luther)	3055
When Your Hair Has Turned to Silver	(with Luther)	3070
Wabash Moon	(with Frank Luther)	3070
Left My Gal in the Mountains	(Trio)	3081
Birmingham Jail No. 2	(Trio)	3081
Sleepy Hollow		3100
I Want to Dream By the Old Mill Stream		3100
Pretty Quadroon		3140
Bring Your Roses to Her Now		3140
Give My Love to Nellie, Jack		3221
I'll Be Thinking of You, Little Girl		3221

### Crown (Canadian)

(see Plaza-ARC)



(Joe) Davis

Comin' 'Round the Mountain  
Red River Valley

3251  
3251

Edison (cont.)

Frank Luther, Carson Robison & Co.  
18579 - Little Green Valley  
18580 - Six Feet of Earth

52351 5572  
52351 5564

Edison

matrix

Carson Robison

11466 - Nola  
11467 - Whistle-Itis

Diamond Blue  
Disc Amberol

51939  
51939

Roy Smeck and Carson Robison

18297 - Tough Pickin'  
18298 - Twilight Echoes

52260  
52260

Vernon Dalhart and Carson Robison

11122 - Just a Melody  
11123 - When You're Away  
11313 - If I Could Hear My Mother Pray  
Again

51807  
51807

11873 - My Blue Ridge Mountain Home  
11984 - When the Sun Goes Down Again  
(with Adelyne Hood)

51883 5265  
52095 5414

11985 - Sing On Brother, Sing! (with Hood)  
18245 - That Good Old Country Town

52134 5438  
52134 5439  
52248 5498

Additions, Corrections, Comments to:

Robert D. Morritt  
Unit 340 -- 7230 Darcel Ave.  
Mississauga, Ontario  
Canada L4T 3T6

(Please note new address)

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Matrix

Carson Robison

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Whistle-Itis  
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GEX-2136 Steamboat (Keep Rockin')  
GEX-2227 Why Did I Get Married?  
GEX-2228 Jack of All Trades  
GEX-2230 Barnacle Bill the Sailor  
GEX-2238 'Leven Cent Cotton, Forty Cent Meat  
GEX-2239 How to Make Love  
GEX-2479 A Chaw of Tobacco and a Little Drink  
GEX-2480 Why Ain't I Got No Sweetheart  
GEX-2585 Did You Ever Hear a Goldfish Sing?  
GEX-2586 I Got a Gal in Kansas  
GEX-2587 I Don't Work for a Living  
GEX-2629 Cross-Eyed Sue  
GEX-2630 Everything Happens for the Best  
GEX-2631 Naw! I Don't Wanta Be Rich  
GEX-2632 Don't You Believe It  
GEX-2707 So I Joined the Navy  
GEX-2708 Poor Man's Heaven  
GEX-2749 Never Leave Your Gal Too Long  
GEX-2750 Leave the Purty Gals Alone  
GEX-2821 Carson Robison's Story, Part I  
GEX-2822 Carson Robison's Story, Part II

6070  
6070  
6683 15626 9337  
6683 15626 9337  
6854 15746 9423  
6868 15766 9423  
6854 15829 9422  
6868 15746 9454  
6887 15766 9422  
7051 15872 9549  
7051 15872 9549  
7124 15941 9625  
7124 15947 9625  
7141 15941 9638  
7186 15986 9662  
7186 16006 9662  
7202 15986 9672  
7202 16006 9672  
7219 16023  
7219 16023  
7284 16090 9736  
7284 16090 9736  
16138  
16138

Superior 2580

Superior 2580

Vernon Dalhart and Carson Robison

Just a Melody  
When You're Far Away  
My Blue Ridge Mountain Home  
GEX-1284 Oh, Dem Golden Slippers  
GEX-1285 When the Sun Goes Down Again  
If Your Love Like the Rose Should Die

6012 15197 {5007 & 8011}  
6012 15197 { & 25007 }  
6076 15246 8143 & 25087 9230 271  
6512 15567 8143 9230  
15583 8144 9238  
25063

224 {Herwin 75533 }  
224 { & Hershel 2018 }  
271 {Herwin 75544 }  
{Black Patti 8028 }  
?? - 33005  
Superior 2546

Carson Robison and Frank Luther

GEX-2481 Left My Gal in the Mountains  
GEX-2482 Railroad Boomer  
GEX-2626 His Old Cornet  
GEX-2627 Smoky Mountain Bill  
GEX-2628 Went to See My Gal Last Night  
GEX-2682 Sleepy Rio Grande  
GEX-2683 When It's Springtime in the Rockies  
GEX-2747 Carry Me Back to the Mountains  
GEX-2748 Oklahoma Charlie

7019 15848 9567  
7019 15848 9567  
7152 15964 9663  
7152 15964 9663  
7141 15947 9638  
7180 15988 9697  
7180 15988 9697  
7261 16068 9735  
7261 16068 9735

{Superior 2546 }  
{?? - 32027A }



# LAMBERT FOLLOW-UP

In our last issue we presented Joe Manzo's listing of Lambert records, entitled "A Lambert Sampler." As the title implies, this was far from a complete listing, and we hope readers have since added to Mr. Manzo's efforts. The following notes have come to our attention since the last issue.

Cecil Dancer writes that his no. 439 is a duet and 634 is a solo. Joe may have gotten the identifications switched. 650 is by Harry MacDonough, not the Metropolitan Band. Cecil notes that the title of 552 is misspelled as "Sentinal." 511 has "Mary Green" on the rim but is announced "Just a Little Sister Mary Green." He also has a Lambert with a plaster core, no. 765. Finally, he has in his collection what is surely the most unusual Lambert product. It is labeled R-2-G but is announced as an Edison record; surely some sort of experimental pressing.

Reader John Petty adds another 5" Lambert: 5071 (14703) "Bundle of Mischief" by London Regimental Band.

George Blacker sends the following: "If any of you have contributed data to Joe, I wish you'd look again at your records to see whether or not they have master numbers on them. I own about 7 Lamberts, and every blessed one of them has what I presume to be a master number on it. This is always to be found handwritten in the margin area following the end of the groove spiral. All of them I've seen and documented to date have either five or six digits and end in "03". (See Rev. Petty's example above.) It is very risky to speculate about master numbers on the basis of such a small sample of them, but at risk of being proved wrong on any number of counts, I'm going to hazard a guess that these numbers are coded in some way; that is, the "03" at the end MAY indicate the year in which the master was recorded. If we have many more of these master numbers, it may be possible to make some more intelligent guesses about them. I must also admit that I've had reports of many Lambert cylinders on which no master numbers are visible. One or two are announced as "Edison Bell Record", suggesting a matrix exchange arrangement."

Readers may correspond with George by writing him at 345½ So. Main Street, Cheshire, CT 06410.

## HI-DE-HO!!

If you're a Cab Calloway fan (and who isn't!) this catch phrase needs no explanation. You should send today for Cab's recent autobiography, Of Minnie the Moocher and Me. It contains 282 pages, many illustrations, and was originally published at \$9.95. \$3.00, p'pd

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### EPA OFFICIALS WORRIED ABOUT CONTENTS OF EDISON'S LAB!

The Thomas A. Edison National Historic Site in West Orange, New Jersey is visited annually by more than 55,000 persons. Many of these are school children who travel great distances to see the interesting displays of phonographs and other gadgets invented by "The Wizard of Menlo Park."

Until recently, a tour of the site included a visit to Mr Edison's chemistry laboratory, which is just as he left it when he died in 1931. On the recommendation of the Environmental Protection Agency chemist, the lab has been closed temporarily. The reason for this action is that officials of EPA are concerned that the thousands of glass containers full of substances like boric acid, calcium chloride and zinc oxide which line the shelves along the walls may be potentially hazardous. The lab has been described as "a microcosm of hazardous waste situations all over the country."

The cleanup operation is expected to be a tedious process (there are many vials of substances which are unlabeled, and thus difficult to identify). The EPA is to be commended for being alert to problems which threaten the safety of our citizens. As the task of cleaning up is approached, let's hope that sufficient emphasis is put on preserving the historic nature of the site, as well as ensuring safety.

(from Floyd Silver's Mail Auction #43; reprinted with permission.)



## HERE & THERE

We have had an opportunity to have a preview of the text of Ron Dethlefsen's forthcoming book on Edison Blue Amberol Records. While the book will deal mainly with the years covering the direct recordings (as opposed to the dubbed ones), some fascinating information has been included. Among other things, Ron details the method used in manufacturing Blue Amberols; those curious dots on the title end are explained; and collectors everywhere will be astounded when they learn just how late the Edison company was engaged in molding celluloid cylinders. Hint: you can forget 1929!

A reader writes: "I have recently purchased several Blue Amberol cylinder records which are too small to fit all the way onto the cylinder of my machine.... I am trying to find some way to remedy this situation."

Answer: Apparently the Edison company used a different type of plaster of paris to core the Blue Amberols from about 1925 onward. The plaster in these later records is more susceptible to swelling and consequently records are frequently found which will fit only half-way onto the mandrel.

The solution is simple: use an ordinary serrated kitchen knife. Hold the cylinder in the palm of the left hand (if right-handed) and scrape at the plaster core with moderate pressure, back and forth--the same direction as the plaster ribs. Rotate the record a quarter of a turn every so often to insure an even coring (think "scrape, scrape, scrape, turn, scrape, scrape, scrape, turn, etc."). Try the record on the mandrel frequently to be sure you scrape just enough plaster for a proper fit. Be sure to clean the plaster dust from the grooves of the record with a damp cloth or paper towel before playing it. This process also works with the cardboard lining of Indestructibles which sometimes are found swollen due to dampness.

Trivia Question: What famous pioneer recording artist left the music world and became a chiropractor? Answer will be found in rear advertising section.

George Blacker writes: "I've just made a discovery that I'd like to pass along to anyone who's in a bind for cylinder storage: I have found that the red polyethylene Coca-Cola cartons (sometimes called "shells") make good storage containers for cylinders. Each of them will hold 28 records at a minimum in 7 staggered rows of four, or four large "Concert" records plus a few standard-size ones squeezed in. As I see it, the main advantage of them is that they can be stacked if necessary, without worrying about a weight load on the records, as the boxes themselves will bear the weight. I allude here to the boxes used for the 500 milliliter six-packs, which do not have molded-in dividers in them. I bought a number of them from Coke through the manager of the local Stop & Shop for \$1.60 apiece."

We are saddened to learn of the recent death of Ben Selvin, pioneer orchestra leader whose career in the record studios went back to 1919. Surely every collector is familiar with his best selling Victor of "Dardanella," recorded in that year. He went on to record for most of the major and minor labels of the 1920's, both under his own name and a variety of pseudonyms such as The Bar Harbor Society Orchestra, The Boardwalk Orchestra, The Moulin Rouge Orchestra, etc. From late 1927 to mid-1934 his services were ex-

clusive to Columbia where he was responsible for hundreds of excellent sides under the guise of various "house" names - The Broadway Nitelites, The Columbia Photo Players, The Radiolites, The Knickerbockers, as well as his own name and a host of fabricated ones on the Columbia subsidiary labels. When putting together an orchestra for recording dates he would frequently hire instrumentalists whose names would eventually become world-famous: Tommy Dorsey, Jimmy Dorsey, Benny Goodman, Jack Teagarden, Joe Venuti, Bunny Berigan, and many more. For the relatively short span of 15 years he was responsible for a phenomenal number of recordings, as the pages of Brian Rust's The American Dance Band Discography will prove. In later years he was active in the production end, well into the modern lp era. He died July 15 at age 82.

## Off The Record; or "Play That Part Again!"

Our column this month features vintage recordings with interesting "Stops and Starts."

Victor 17401-B (take 3), "There's a Girl in the Heart of Maryland" by Harry Macdonough, has a noticeable noise in the first few grooves before the music starts. That maddening steam whistle again?

Brian Rust draws our attention to a similar situation with Victor 18564-B (take 3) of "Lazy Daddy" by the Original Dixieland Jazz Band - a noise which Brian says "sounds like a gong."

Reader Tom Hawthorn provides the following. Columbia 1009-D (mx. 143729, take 3) of "Wherever You Go--Whatever You Do" by the Ipana Troubadours has a bell solo near the beginning of the record, a downward scale in which there is a real obvious wrong note.

Tom also mentions Victor 21868-B (take 2) of Rudy Vallee's "Deep Night." "You hear two vibraphone notes first, then the orchestra gets off to a bad start, with the basses and tuba coming a full half beat behind the rest of the orchestra."

Victor 45005-B (European master 5753h) of "Dans la forêt près de nous" from Lakmé by Mme. Villandri and M. Rocca is not a record which turns up very often. If you have access to a copy, listen to Monsieur Rocca sneeze during the orchestra introduction. (The same master may have been issued in this country in black label form.)

So much for the "Starts"; now for some "Stops"...

George Blacker and Tom Hawthorn both mention Robert J. Wildhack's Victor 35590 of "Sneezes" and "Snore." Both writers were unsure of the correct side, but at the end of one of his monologues Wildhack can be heard to say "How's that one?"

Finally is single-sided Columbia 36526 (take 1) of the finale from Mendelssohn's Concerto in E Minor by violinist Eugen Ysaÿe, with piano accompaniment possibly played by Charles Prince. The selection is far from easy, but both violinist and accompanist give an electrifying performance. As the piece comes to a close and we are ready to jump to our feet and shout "bravo!", the pianist pounds the final chord and hits a real clunker. We can imagine a few moments of absolute silence in the studio as the accompanist glances at the violinist, wondering if he heard the error.



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#### Trivia Answer

Charles D. Almaline

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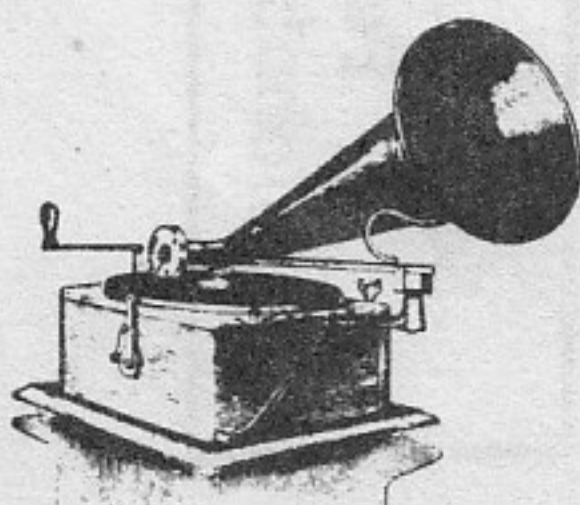
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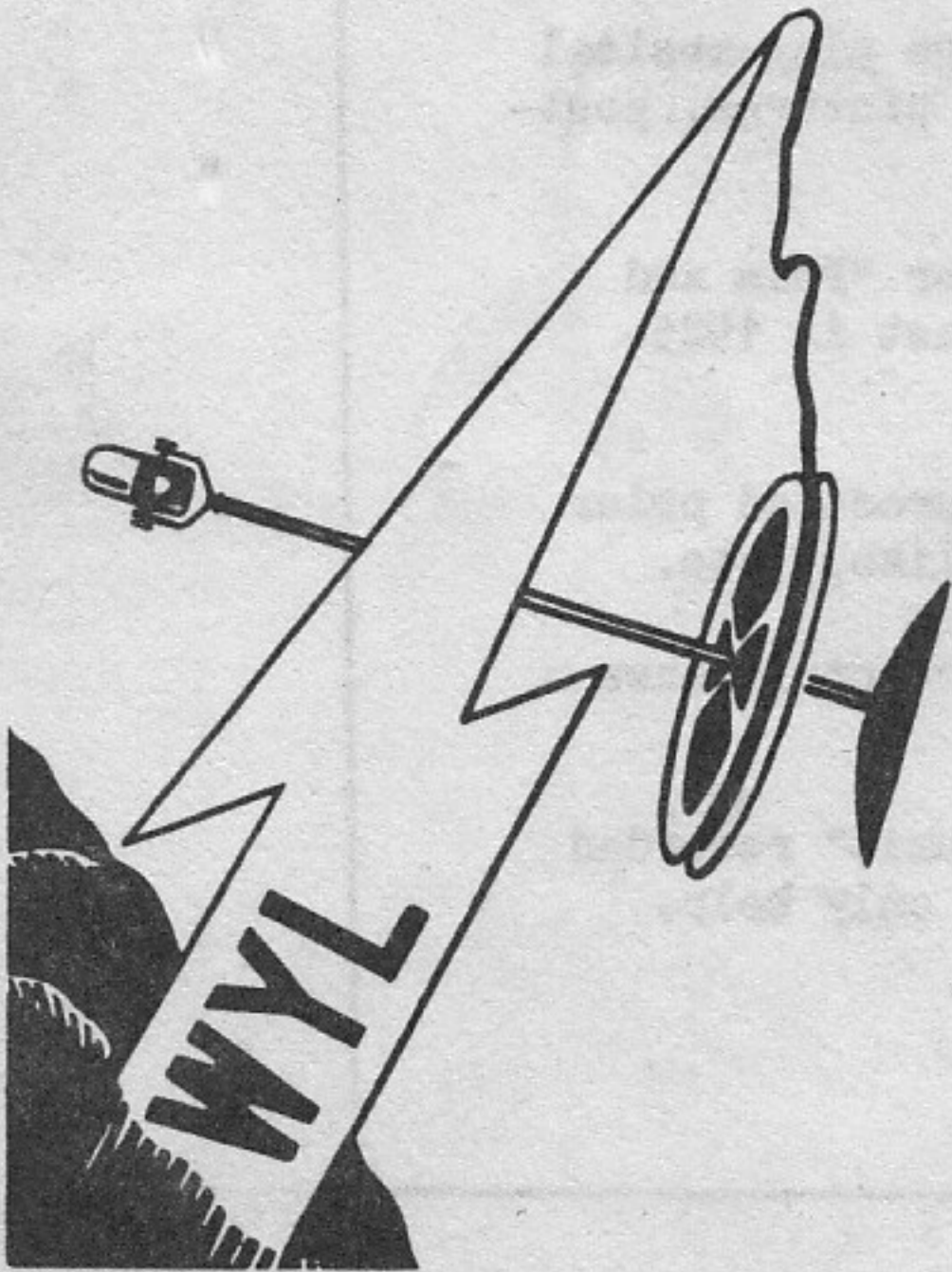
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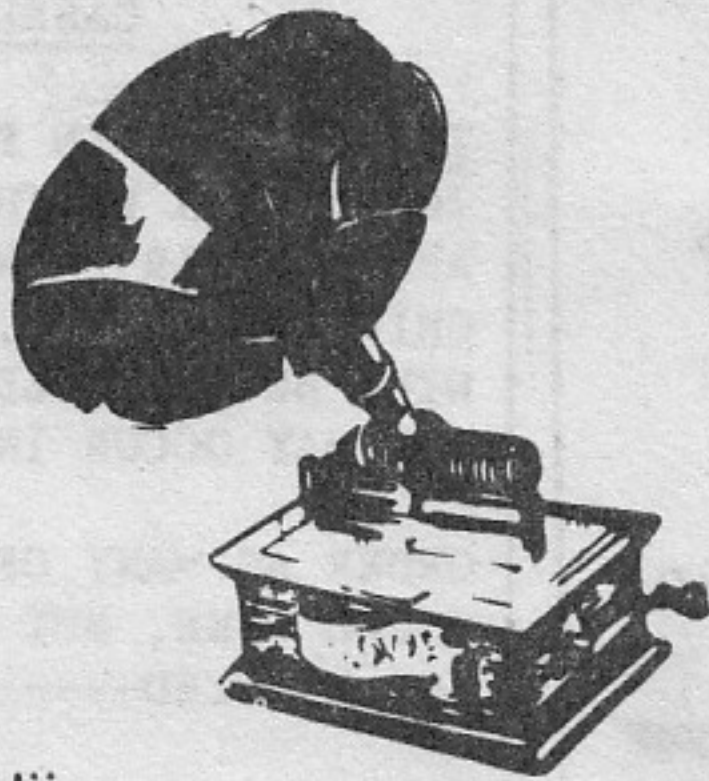


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